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GATCOMB'S MUSICAL GAZETTE

DEVOTED TO THE INTERESTS OF BANJO, MANDOLIN AND GUITAR.

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Above is the cut of one of the younger amateur banjo, mandolin and guitar organizations of this vicinity and one of the most promising, the Amphions of Boston. The club was only organized last October, but under the able tuition of Mr. A. D. Grover of the Ideals it has steadily improved in efficiency. It has given a number of concerts the past season, playing at various kinds of entertainments and with gratifying success at all. Among its engagements have been the Central Club, Somerville, the Charlestown Club, Shawmut Universalist Church, Park Ave. M. E. Church, Somerville, Dudley St. Opera House and Union Hall, April 25. At this last engagement the hall was packed and encores were frequent and enthusiastic, while the press notices, noticeably those of the Boston Herald and Boston Sunday Times were very complimentary.

The membership of the Amphions includes: Messrs. E. S. Burns, F. H. Hersey, C. W. Robinson, E. P. Small, and W. S. King. To Mr. Small, the business manager, the success of the club is largely due, he having acted in a similar capacity for other organizations. His instrument is the guitar and he plays it well. Mr. Burns, who is the musical director, is an able

(See next page.)

"DE CAPITAN, SHE—"

One dark night on lac St. Pierre
De win she blow, blow, blow,
When de crew of de woodscow Julie Plante
Got scared and run below.
For de win' she blow lak de hurricane,
Ban by she blow some more,
When de scow bus' up on lak St. Pierre,
'Bout 'alf a mile from de shore.

De capitan she walk de front deck,
She walk de hind deck, too;
She call de crew from hup de hole,
She call de cook also.
De cook his name was Rosie,
He come from Mon'real;
He was chambermaid on a lumber barge
On de big Lachine canal.

De night was dark lak one black cat,
De waves roll 'igh and fas',
When de capitan she took poor Rosie
An' lash it to de mas',
Den de capitan she put on life preserve
An' jump hoff on de lac,
He say: "Goodby, my Rosie, dear,
I go drown for your sac."

Nex' morning very hearly,
'Bout 'af pas' two, three, four,
De capitan, crew an' de woodscow
Was corpses on de shore,
For de win' she blow lak de hurricane
Ban by she blow some more,
When de woodscow bus' up on lac St. Pierre
'Bout 'af a mile from de shore,

MORAL.

Now all good woodscow sailor mans,
Take warnin' by dat sthorm,
An' go an' marry some nice little French gal
An' live on one big farm.
Den de win' may blow lak de hurricane,
An' ban by it can blow some more,
But you can't get wrecked on lac St. Pierre
As long as you stay on shore.

—*New York Sun.*

performer on both banjo and mandolin and has had experience with similar organizations. Mr. Hersey, who plays the mandolin, was a favorite pupil of A. C. Robinson of the Ideals and is a good performer also on the banjo. Mr. King has had considerable experience on the road and is a skilful player on both banjo and mandolin; while Mr. Robinson, also an old pupil of A. C. Robinson's, plays the guitar with proficiency. The club will be heard from another season.

CONDEMNED MUSIC.

Mr. Editor:— Will you allow me to air my views on a certain point in reference to banjo, guitar and mandolin music?

At the start I am quite willing to admit that there is a great deal of music published for the above instruments, that for all practical purposes is comparatively worthless, but my experience in the capacity of teacher and soloist, has taught me that the cry should never be raised "I can't find anything worth playing."

When I hear a person make such a remark, I am always tempted to ask, "could you play it if there was?"

It would seem to me so many pupils—on the banjo, we will say, begin taking lessons, who are not willing in the smallest degree to study the rudiments of music as they should. They want to play *tunes* right off. If the teacher—through mistaken kindness—is willing to play the lesson over a few times, the pupil picks up what he can by ear, and with his superficial knowledge of the notes, manages to get through the composition so—well, possibly you could tell what the piece was, and possibly not.

Now I assert most emphatically, that from the catalogues of L. B. Gatcomb, Stewart, Thompson and Odell and others, any performer from the concert soloist to the sixth-lesson pupil, can find music that will fill all requirements, providing they play it correctly, as the composer has written it, minding the expression marks, which in my judgment are almost as essential as the notes themselves. Many an amateur have I heard execute finely, but his performance was marred through ignorance of music, hence rendering the selection incorrectly, distorting—nay even destroying some of its most beautiful harmonies. How unfair that the composer should be blamed and his composition condemned on account of the ignorance of the performer.

I am sure every teacher has had an experience like the following. You select a suitable piece for your pupil, and see that he plays it through correctly under your guidance, then possibly you run it over once. He is delighted, just the thing he has been looking for, he will have it for you in "great shape" the next time he comes—and he very frequently *does*, in such frightful shape, that it is a wonder the lithograph on the title page has managed to retain its placidity of countenance.

What is the trouble? Nothing only he played the sharps as if they were naturals, he couldn't bother counting the time, and he forgot how you told him dotted notes should be played, he guesses the piece isn't as attractive as he thought it was. To illustrate my point, I will relate a little incident that actually happened to me.

At one time I had for my pupil, a lady, who in spite of my most persistent urging, would not pay enough attention to the study of music, she just wanted to play a few tunes to amuse(?) her friends. *I have no doubt she succeeded in doing this.*

On the afternoon in question, she said: "Mr. Osgood, please don't scold me any more about my poor reading, I am sure I can play it all right if you will but give me a real pretty piece." The request was accompanied by a winning smile, and to be candid, I think the smile for the moment stole away my better judgment, so I selected a very catchy song and dance schottische. When I played it for her she was charmed, and expressed such confidence in her ability that I felt warranted in my indulgence.

The next lesson was a memorable one. My pupil greeted me coldly, the smile had vanished like a beautiful dream. I listened submissively as she accused me of deceiving her. "This is not the piece you played for me," she continued with some warmth as she seized her banjo. "Do you call *this* pretty?"

No, decidedly, on that point our tastes were in perfect harmony, but the notes that issued from her banjo were not. Prompted with some spirit of mischief, I made some feigned excuse, ran over two or three other selections, and at last drifted into the original song and dance. The smile faintly returned. "That is what I want, why did you substitute this, which is something like it, but not half as nice." "Madam," I replied with some dignity, I fancy, "there is but one piece. The schottische you admire is before you on the rack; it is you who have made the mistake, not I."

She was most gracious in acknowledging her error, promised to follow my advice and apply herself to the study of music, which she did, and when I last heard her play at a little impromptu concert, that song and dance was rendered so well, she received a right hearty encore for her performance.

And I would say to all pupils who have neglected their musical education, "*Study*." Then go to your closet and take out some of the music you have condemned, and you will be surprised, how many little gems have been lying there useless, only waiting for you to bring out their true merit.

ERASTUS OSGOOD.

TOO MANY CHANCES.

The pleasure derived by giving pleasure to others is often realized by the amateur banjo soloist when all conditions are favorable and everything runs smooth. But public banjo playing sometimes proves to be a treacherous joy. Ordinarily four things are to be considered; damp weather, false strings, uneasy bridges and a general inability (at times) to do himself justice. These little irregularities, however, do not appear to be noticed by the average audience, but imagine the pleasure the banjoist takes in the following situation:

From previous performances he has acquired popularity and is welcomed to the stage by the applause of the audience. He finds himself in perfect unison with his accompaniment and the hall specially constructed for his class of music. Every condition is favorable, and he captures his audience on the start by a brilliant introduction, and follows up his conquest with accurate execution and correct expression until he forgets his audience and is himself wrapt in the melody he is producing, when snap—his bass has parted.

If he lacked the undivided attention of his audience up to this moment, he has it now. No dog fight could be more fascinating. Nothing now remains to distract attention from his personal appearance; the arrangement of his apparel, the increased amount of blood in the face and the beads of perspiration on his brow; and the horrible thought suggests itself that the entire company is watching with bated breath his trembling fingers in their vain endeavors to pass what appears to him a rope through the eye of a needle. He imagines they can see the hot flashes chase the cold chills up and down his spinal column. His best girl is sure to be there over in the corner and the house is so still he can hear her smile.

But what can he do? Of course the string has broken in a way that makes it entirely useless, and assuming a ghastly smile he proceeds to put on a new one which he knows will stretch like India rubber, and after what appears to him to be two hours of agony he is ready to proceed.

But now he is like a horse that has been frightened by the cars—rattled and skittish. He wildly rushes through the balance of the piece, filling the air with a homogeneous mass of notes and rests and fragments of a flat bass solo, ending his mad rush with a discord that sounds like the braying of a hoarse jackass, while a prolonged wail of anguish goes up from the audience which they call an encore;—but, it is needless to say, he does not respond.

This is no fairy story—it has been felt by many a reader of the GAZETTE, and the possibilities of this very situation has kept many a good banjoist from appearing in public.

This is why we want *money* for our performances. We delight in giving others pleasure, but we are taking too many chances.

ONE WHO HAS "BEEN THERE."

Eating oranges is like dancing; you have to keep learning new ways, or you are old fashioned and out of date.

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THE NEW BRIDGE FOR BANJO.

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Admirable and valuable adjunct to the popular "Jo,"
Design, perfection, and acknowledged a great "Go,"
Greatly enhancing the value and volume of tone,
Repeated encomiums from banjoists of renown.
One trial is sufficient to prove its sterling worth,
Vehemently we hail its inception, its birth.
Expressions of delight that your bridge is made to stand,
Richly deserving large orders from players throughout the land.

Yours sincerely,

GEORGE H. COES.

THE IDEALS' SUMMER TOUR.

On June 12 the Ideals will start on their fourth annual summer tour through New Hampshire, Vermont and Quebec. They play at Hinsdale June 12, at Walpole the 13th, Lebanon the 14th, Waterbury, Vt. the 15th, Montpelier the 16th, Barton the 18th, Richford the 19th, Enosburgh Falls the 20th, Bedford, Que., the 21st, Farnham the 22nd, St. Hyacinthe the 23d, Granby the 25th, Waterloo the 26th, Knowlton the 27th, Richwood the 28th, Coaticook, the 29th, Lenoxville the 30th. They will reach their summer quarters at Lake Park July 1. where, with their families, they rusticate until the first of September. They will not devote all their time to recreation, however, and apart from hunting, fishing, boating, and the like they will put in considerable time in getting ready their next season's repertoire which will be a more extensive one than any heretofore.

WHAT CAN MUSIC DO FOR PEOPLE?

"What can music do for the people?" was answered by M. M. Mangasarian before the Society for Ethical Culture at the Grand Opera-House yesterday morning, says a Chicago exchange. Among other things, he said:

"The most elevated feelings, the thrills of the soul come to us not through sight, or touch, or taste, but through the hearing. The ear stands nearer to the mind than the eye or the hand. To be deprived of hearing is infinitely worse than to be deprived of vision. To be deaf is also to be dead. Music spiritualizes man and lifts him above the stupefying contact with a purely material existence. Music is not of this world. In the play we see life with all its deformities; in the novel we hear the same wail and see the same sordid faces that confront us on the street; but music ushers us into a new region, into fields of Elysian beauty and peace. It is no longer the harsh and hard sounds of the street, the coarse and soiled faces, the bickerings and passions of men and women, but new forms and voices full of grace and beauty that we behold and hear.

"Again, music, as Starr King says, is the only universal language. It does not have to be translated in order to be understood. To the American Geothe in German is a sealed volume, but not so Mozart, Haydn, Beethoven, Mendelssohn. Music is not German or Italian. It is human, and is understood by peoples and races which do not understand each other in any other sphere without an interpreter. Music is the speech of the heart, and the heart speaks in the same universal, eternal accents of love and hope, of fear and tears the world over.

"Again music refreshes and recreates by recalling to our mind in vivid pictures scenes from our past life. O! How music revives the hidden things of memory and marshals forth from every nook and corner of the mind the images of the past! We hear old voices, we see departed faces, and feel their breath upon our cheeks, and the touch of their vanished hand. Indeed, music is the "art divine." Poetry cannot take its place. Painting falls far short of kindling the same pleasures. Even eloquence and the dramatic art cannot do what music does for man.

HE INVENTED THE BANJO.

Banjo makers and banjo players tell us the instrument has now reached perfection —that is, nothing more can be done on the present plan—and talk of doing something in honor of the inventor. Of course the banjo, like all other musical instruments, reached its present form and finish by degrees, and its original was probably a huge gourd with strings stretched across it, and used by the negroes in Africa. Nev ertheless, the American inventor of the instrument as now used was Joel Walker Sweeney, of Appomattox county, Virginia.

"Old Joe" Sweeney, as he was called almost from boyhood, was of one of the oldest Virginia families. Joel was born near Appomattox court house, in 1813, and died at the same place in October, 1860. From infancy he took delight in the rude songs of the negroes, and the strange, wild accompaniments they played on the gourd. They took a crook necked gourd, carefully dried so as to shrink evenly, and, cutting off about one-third of the globe, stretched four horsehairs across it and along the neck, attaching them to rude keys.

At an early age Joe Sweeney mastered this rude instrument, as did his brothers Samuel and Richard. Joe also became master of the violin, aud on a tour of the eastern states introduced the practice of blacking his face and giving imitations of the plantation negro. In this line he made a very successful tour in England, and played on a few occasions before the queen and royal family. On his return he had $7,500 to deposit in the Lynchburg bank, which was the best evidence of his success.

He first improved on the gourd by stretching a sheepskin over a common meal sifter and attaching a flat neck. A little later he designed the flexible band for a circle and added the thumb string, making the banjo substantially what it now is. His first banjo was thrown aside and lost; his second, made to take to England, was bought some years ago by a gentleman in Richmond and is preserved as a curiosity. The grave of Joe Sweeney near Appomattox is marked only by a small stone, and is overgrown with weeds and grass; and of the many millions who have been delighted by his invention probably not a hundred now living know to whom they were indebted for it until Mr. George W. Inge, of Kansas City, investigated and published the facts.

THE GUITAR.

The guitar is gradually and steadily becoming quite a favorite instrument in music-loving circles.

When we consider its soft and soothing quality of tone, capable of so much expression, and the many varied and charming effects that may be produced on it, we cannot wonder that the guitar is becoming a favorite instrument with all lovers of "the beautiful in music."

Some of the objections raised against learning the guitar by musical people who have no time to study it, or by those who never had an opportunity of hearing it played, are: "It is only for accompaniments."—"You can't play tunes on it."—"It is not loud enongh."—"It is not a legitimate instrument."—"It is too difficult," &c.

The guitar is an instrument both of melody and harmony, and with its compass of three and a half octaves, almost every description of melody with appropriate accompaniments may be played upon it. In the hands of a good performer it is certainly a delightful and fascinating instrument, having, as the great Berlioz said, "a real charm of its own."

A MUSICAL GEM.

(Puck.)

Betty has a banjo,
Though Betty cannot play.
She's put blue ribbons on it;
She's strumming all the day.

The girls are wild with envy;
For a banjo is the thing
To set off to best advantage
A new engagement ring.

Flora—I have just found a dollar and am hesitating whether to give it to the missionary society or buy some ribbon for dear little Fido.

Frank—Ah, I see; undecided whether to "point a moral or adorn a tail."—*Truth.*

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On yearly advertisements we make 20 per cent. discount from the above rates.
Advertisements under the heading "Prominent Teachers of Banjo, Guitar and Mandolin," two lines, $1.00 per year; additional lines 50 cents per line.

Subscribers who receive the "Gazette" in a red wrapper will understand that their subscription expires with that number, and will please renew promptly to avoid delay.

JUNE, 1894.

EDITORIAL.

The "Banjo World," in referring to the GAZETTE'S report of the big Chickering Hall, New York, concert, says: "We are afraid English representative players are not fond of being heard upon the same platform as their brother artists."

Perhaps not, but our American players are not over-zealous in this respect, and the fact that Brooks and Denton, Glynn, Ossman, the Dore Bros., Brower, Hill and Emerson, were grouped on one platform, is a shining illustration of the scriptural adage, "How pleasant it is for brethren to dwell together in unity."

We are in receipt just as we go to press of the May number of the "Banjo World," the new English journal devoted to the banjo, mandolin and guitar, which the GAZETTE welcomed as a promising addition to our exchanges. The May number is fully up to the standard of its predecessor, and evidently Messrs. Essex and Cammeyer, its publishers, know what is "good stuff," as the slang newspaper phrase obtains. The "Banjo World" has a strong correspondence column, is in touch apparently with what is going on all about, and is replete with interesting features not the least of which is a series of excellent illustrated sketches of well-known English artists on the banjo, mandolin and guitar. We extend again our felicitations and best wishes.

"We are receiving many courteous letters from our American cousins, among others from the L. B. Gatcomb Company, which immediately subscribed to the Banjo World, which, after all, mainly owes its existence to the pleasure we have derived from their jolly little paper."—*Banjo World.*

Many thanks, brethren. We appreciate your kind words and cordially reciprocate the sentiments contained.

"Pickin' De Ole Banjo" is the title of an exhaustive historical sketch of the rise and progress of the banjo, mandolin and guitar in the "Capital City," which appeared in the columns of the Washington Sunday Post on May 20. It is from the pen of our Washington correspondent, Mr. W. M. Hale, and we would reproduce it full for our readers had we the space, and in part if we could do so in justice to the writer. We hope to present it in instalments in the near future.

The Banjo World, the new English banjo, mandolin aud guitar paper published by Essex and Cammeyer, London, devotes a page to "American Notes" in its March number which contains a report of the Boston Ideal's annual concert and other interesting matter. It also prints the interesting article on the banjo by Jessie Delane, and gives the GAZETTE the credit for it, a good example for certain papers we know of to follow.

Mr. Erastus Osgood, the well-known banjo player and teacher of Concord, N. H. contributed a large share to the pleasure of the second anniversary entertainment of the Manchester, N. H., Shorthand Club, on Monday evening, April 23.

Jean White's leader for May contains a timely and eminently sensible article on the encore, which concludes with this practical advice: "The entire matter may be summed up in one brief sentence: abolish the soloists' hunger for and strivings after encores and the encore nuisance is abolished at the same time."

The musical season of 1893—4 is drawing rapidly to a close and with the issue of another GAZETTE vacation time will have begun. As a whole it has been a very successful one despite the hard times of the past winter and business depression. The public needs and will have recreation and a large part of it find it in the ministrations of the muse. And to this musical pabulum the banjo, mandolin and guitar are contributing a large and constantly increasing share.

The GAZETTE acknowledges the receipt of an excellent article on "Condemned Music," from the pen of the well-known banjo, mandolin and guitar teacher, Mr. Erastus Osgood of Concord, N. H. It is found in another column.

INSPIRATION IN MUSIC.

One who studies and loves good music has added to his intellectual and emotional stature, his nature is refined, his vision broadened, his appreciation of beauty strengthened and made more subtile. The study of music gives dignity and nobility to the character and renders it purer and more lovable. It also causes the perceptions to grow clearer and the mind broader in its range. Striving after ideal beauty is one of the few arts in which earth-elements do not enter; its language is universal but no one nation can claim it as its own. Music is able to arouse one to higher aims and nobler deeds by the magic of its sweet cadences, and the wonderful beauty of its forms. Under its sway the whole character will become so transfigured that music will not only harmonize with, but lose its identity in the person himself. Thus and only thus it reaches perfection when it becomes a part of the higher nature, carrying it beyond that which is earthly to the spiritual and stainless and so lifts us from a low to a higher level; born of our earth aspirations and whispering of heaven.

Cornelia Butler.

CONCERTS.

The banjo concert, which was given in Bliven's Opera house, Thursday night, under the auspices of the Westerly Banjo and Guitar club was a treat to the lovers of that kind of music. Mr. A. A. Farland is the best banjo player that the people of Westerly have heard in the Opera house. The impression has prevailed among certain classes that the banjo could only be used in the so-called songs of the day, but the excellent rendition of the "Overture, William Tell," ought to dispel any doubts on this point.

The banjo club has greatly improved the past winter and fills a place in Westerly that is greatly appreciated. Two numbers on the program were written by the leader, W. D. Kenneth, and took with the audience at once. The first annual concert of the club was a great success, and all who attended last evening will look forward to its second with pleasant anticipations.—*Westerly Sun, Friday, May 4.*

The McGill University Glee and Banjo Clubs appeared at Orpheus Hall, Halifax, Thursday and Friday evenings, May 10 and 11, under the patronage of the lieut. general and lieut. governor and staff. They received a highly flattering reception from a representative audience. The clubs have just completed their spring tour, playing to large houses at Sherbrooke, Fredericton, St. John, Truro, Charlottetown, Pictou, Halifax and Moncton, and other places.

The McGill boys got an ovation all along the route, with good houses everywhere. Mr. J.H. Parker's manipulation of the banjo was the feature and his playing was enthusiastically encored. The club was royally entertained on their trip, notably at Halifax where the members were welcomed by the highest officers of the provincial government. A feature was their concert to the inmates of the insane asylum at Dartmouth, who were delighted with their musical treat.

Canada exported nearly 4,000 reed organs last year, of a value of about $270,000. About 3000 of these instruments went to Great Britain and 174 to the United States.

The Falstaff Banjo, Mandolin and Guitar Club assisted at the concert of the Falstaff Minstrel performance at the Providence Opera House, May 17, 18 and 19, and their playing was a pleasing feature of an excellent entertainment. The banjo, as was to be expected, came in for a big share of notice, the mandolin and guitar, together with this instrument, monopolizing one entire part of the program. The personnel of the club includes Messrs. J. H. Jennings, F. A. Browning, E. L. Manchester, and G. E. Phillips, all players of ability.

The Boston Ideals went up to Springfield, May 18, where they gave in the Court Square Opera House, under the auspices of the Springfield High School, one of the most successful concerts of the season. The audience though not large, gave the closest attention throughout, encoring enthusiastically almost every selection. Following the concert the Ideals were entertained in fine style by the K. K. K. Club.

Mr. John H. Parker of Montreal, who occupies a leading place among the banjo, mandolin and guitar fraternity of Canada, was a welcome visitor at the GAZETTE office last week. Mr. Parker accompanied the McGill University boys, who are his pupils, on their recent trip through the Provinces, and together with Mr. A. F. Edwards of the McGill Glee Club, a very genial gentleman by the way, returned home via Boston where they put in a few days.

The Shawmut Banjo, Mandolin and Guitar Club, Mr. Edmund Clark, leader, has been in evidence considerable of late, having filled a number of engagements in this vicinity, among them at the Dudley Street Opera House, Hollis Street Theatre in the testimonials to Assistant Manager Charles J. Rich and to Stage Manager Wm. Dixon, at the testimonial concert to Louis and Burkhardt at the Columbia, and that to J. H. Mear at the Grand Opera House.

Mr. E. M. Hall of Chicago, now starring with the Al. G. Field minstrels, writes the GAZETTE that he will summer at Waupaca, Wis., where he expects to arrive June 12 and remain until August.

Mr. B. E. Shattuck, the genial manager of the Ideals, has been for some time and is at present quite busy arranging the details for the summer tour of the Ideals previous to their going into camp at Lake Park on Lake Memphremagog.

E. M. Hall, in a letter to Mr. L. B. Gatcomb from Montreal under date of May 19, alludes to the loss of his valuable St. Bernard dog which was run over by an engine at Hartford, Conn., May 12. The animal was a splendid specimen of this noted breed and was highly prized by his master.

Master Ralph Purrington of South Framingham inherits the musical ability of his parents, Mr. and Mrs. F. H. Purrington, and comes in himself for a good share of notice. The Framingham Tribune in describing a recent local entertainment, says that "Master Ralph, with the traps added much to the selections of his parents upon the mandolin and guitar."

Grant Brower's annual grand concert, May 4, in Association Hall, Brooklyn, to which we alluded in our May number, went off in fine shape in the presence of a large and select audience. Mr. Brower, in the language of a leading professional, is certainly bringing the banjo to the front among people where appreciation is valuable.

Ossman and Glynn were star attractions the week of May 7—12, at the Union Square, New York.

Harry M. Denton reports the banjo business as rather quiet in New York, and "what he says goes."

The Euterpe Banjo, Mandolin and Guitar club played at Union hall Saturday, May 12, their final appearance this season, H. F. Odell, their director, joining the opera troupe of which Jenny Corea is soprano, May 14, for a tour of six weeks, while C. A. Jones of the club goes to California soon after for three months.

The "Ladies' Banjo Quintet," a notable organization a year ago, and composed of well-known society young ladies, has disbanded, owing to the fact that the members succeeded too well for the good of the club in playing their parts, for now they are not only banjo "pickers" of first-class distinction, but are (with one exception, who is yet a maiden, from choice alone) the charming wives, one of a navy officer, now doing duty on the Pacific coast; another the bride of the new commissioner to Alaska, while another is the better half of a well-known physician in Washington. The club, which was presided over by Mrs. George H. Gorham, will be missed by those fortunate in having been elected honorary members, for only whom the "Quintet" played, and among whom were some of the diplomatic ladies, wives of Senators and members, and others prominent in the social world.

Washington Post, Wednesday, May 16.

The Columbia university glee, mandolin and guitar clubs intend to charter a steam yacht for a trip along the coast, visiting the various fashionable watering places. The clubs will be absent about a month, probably the last two weeks in July and the first two in August.

The Amphion Banjo, Mandolin and Guitar Club, Mr. E. P. Small manager, has filled a number of engagements recently and very acceptably It played Wednesday evening, April 25, at the Boston Young Men's Christian Union; Wednesday, May 2, at the Shawmut Universalist Church; and on the following Wednesday evening at the Park Avenue M. E. Church, West Somerville.

Among the promising pupils on the banjo may be mentioned Miss L. W. Upton of West Townsend, Mass., who is receiving instruction on this instrument from Mr. G. L. Lansing of the Ideals. She has genuine talent in this direction and will be heard from later.

On April 27 the Olmo Mandolin Orchestra of Washington, assisted in Bischoff's last concert of the season. They rendered one mandolin and one banjo selection, receiving an encore on each. Their mandolin work was particularly good.

On May 5, the Johns Hopkins Banjo and Mandolin Clubs of Baltimore played at a concert at Metzerotts Music Hall, Washington, under the patronage of society people of the city, and to a good house. The rendition of the Washington Post March and Lansing's "Bee Line March" were well done by the banjo club, especially the latter selection.

Our sincere sympathy is extended to Mr. and Mrs. Lew Crouch of Natick, in the loss of their son Willie. He was five years old, an only child and the idol of his parents. This news reached us too late for insertion in our May number.

Mr. J. Wm. Keefe played a banjo solo which received an enthusiastic encore at the sacred concert at South Natick, Sunday evening, May 13th.

Monday evening the Cycling Club held a very enjoyable social gathering at their rooms, participated in by members and friends. The Middlesex banjo, mandolin and guitar trio, Mr. and Mrs. Purrington and Mr. Keefe, also furnished some of their choice music. Master Purrington on the xylophone gave a good account of himself.—*Framingham Gazette, May 5, 1894.*

The annual May fair, by the ladies, for the benefit of Edgell grove cemetary, was held Wednesday evening in the town hall and was quite a successful affair. It included a miscellaneous program with piano duet by Mrs. Barrett and Mrs. Brigham, song by Miss Entwistle and several selections by the Middlesex trio on mandolin and banjos, the artists being Mr. and Mrs. F. H. Purrington and J. W. Keefe, assisted in one selection by Master Ralph Purrington. Miss Entwistle's fine singing was a rare treat to even a cultured Framingham audience, and the Middlesex trio as usual were loudly applauded and encored.

It is said that H. R. H. the Duke of York has inherited his father's good taste and has adopted the banjo. It would seem that this favorite instrument is more than ever likely to become popular in England since it has obtained such a high place in royal circles.

MUSICAL WORLD.

The largest organ in the world is in the Sydney town hall. It took three years to build and cost £15, 000. It is 80 x 26 x 55 feet. It contains 7,686 pipes, and weighs 100 tons. Two expert men, with one laborer, were nine months in putting it together in the town hall. The organ is blown by a gas engine of fifteen horse power.

The three best paid travelers in the piano trade are said to be E. W. Furbush, formerly with Vose & Sons Co., who last year cleared $12,000; Major Howes, of the Hallet & Davis Co., who gets about $10,000 a year; and R. S. Howard, with J. & C. Fischer, who has from $6,000 to $7,000 a year.

Emil Paur says that Europe does not possess an orchestra equal to the Boston Symphony orchestra.

"Old Hundred" has been variously ascribed to Martin Luther, Dr. John Dowland, and William Franck. Dr. Lowell Mason wrote quite a treatise on the old tune in 1852, saying emphatically that it was written by Guillaume (William) Franck in 1543. But later musical historians and antiquarians, who have investigated more closely, say it was composed by Louis Bourgeois, born about 1500 and died about 1572—some say in the massacre of St. Bartholomew in 1551—52.

The burning of the splendid Brooklyn Tabernacle, on Sunday, May 20, not only removed one of the finest religious edifices in the United States, but also destroyed the famous organ, built in 1893 by George Jardine & Son, the largest and finest instrument of its kind in Brooklyn, and one of the largest in this country.

Brainard's Musical World, now in its thirty-first year, is the oldest musical journal in the United States, and has never missed a single monthly issue since it was established in 1864.

J. Williams Macy recently appeared in Philadelphia, Richmond, Bridgeport and Hartford.

One of Madame Patti's trials is the mania people seem to cherish for having her adopt their children. She declares she receives hundreds of offers of babies for adoption in the course of a year.

"Is it true that Hogan and his wife have concluded not to separate?"

Waggs—"Yes."

"What brought it about?"

Waggs—"She threw a rock at his favorite dog and almost killed him."

"What had that to do with it?"

Waggs—"He is so proud of her being able to throw straight."

Inter-Ocean.

CORRESPONDENCE.

Lincoln, Neb., May 6, 1894.

L. B. Gatcomb & Co.:

Please send list of all the music you have for club of first and second mandolin, guitar and banjo. I find plenty of music for first and second mandolin and guitar, but very little with the additional banjo part. This town seems to have gone wild over these instruments. I take your GAZETTE and find it a great benefit as well as pleasure. Respectfully,

LOUIS M. ALLEN,
345 North 11th St.

PERSPIRING FINGERS.

So. Framingham, May 13, '94.

ED. GAZETTE:

E. J. from Fresno, Cal., in his inquiry for a receipt for perspiring fingers shows himself to be suffering from the same trouble which *sometimes* troubles me, although my fingers are caloused from constant practice. In my case it is only when out of tune or nervous, consequently I take particular care to ward against these causes. The remedy was promptly and intelligently supplied by the Editor of the GAZETTE, but possibly my experience may suggest a preventive in his case.

F. H. P.

South Framingham, May 13, 1894.

Messrs. L. B. Gatcomb Co.

Gentlemen: The GAZETTE was a welcome visitor to us as usual. It answered the purpose of at least a half dozen personal letters that were due me from friends. The whereabouts and doings of these delinquents were reported in the GAZETTE and found extremely interesting. In my humble opinion banjo, mandolin and guitar players cannot afford to be without their New England organ (The GAZETTE) if they would keep posted. I want it, look forward to it and when I get it am sure to read the latest ad., be it ever so small. I have found its advertisers reliable and its ads. instructive, to say nothing of its pages of music which are up to date and by the best authors.

Yours for success,

F. H. PURRINGTON.

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55 Rumford St.,
Concord, N. H., May 8, '94.

Editor GAZETTE:

Enclosed you will find a little article on "Condemned Music" that you may find available for the GAZETTE.

I have no particular banjo news to report from this part of the world. We three teachers, Mr. Frank A. Leavitt, Miss A. Lillian Flagg, and myself, have formed ourselves into a club which is to be known as the Concord Ideal Banjo Trio. Miss Flagg and I play the banjeaurine and Mr. Leavitt the banjo on account of his marvelously good tremolo. As a "first banjo" I doubt if he has his equal this side of Boston. I am making an effort to have the Boston Ideals here the last of May, under the auspices of the Y. M. C. A.

As ever, wishing you success, I am

Yours truly,

ERASTUS OSGOOD.

GRACE NOTES

At an auction the tallest man is not necessarily the highest bidder.

Logan Nation.

Briggs—"I borrowed a cigar from you yesterday, and I want to return it."

Griggs—"Replace it, you mean?"

Briggs—"Not much! It's the same cigar."

Pick-me-up.

"Miss Twilkins has gone to Europe to cultivate her voice."

"Dear me! I didn't know she could afford it."

"The neighbors subscribed the money."

Washington Star.

John—"I'll have to stop packing those toy camels, Mr. Toydealer. The straw has all given out."

Mr. Toydealer (deaf)—"Hey?"

John—"Not hay! It's the last straw and I'm afraid the camels will get broken."

Boston Idea.

Buskin: I can't go on, I haven't any make up.

Manager: What are you playing tonight?

Buskin: The fool in—

Manager: Go right on. Never mind the make-up.

New York World.

Mother: The paper this morning had an account of a boy who was drowned while skating on thin ice.

Little Son (cleaning up his skates): Too bad. I wonder if he was related to the poor little boy who was killed by the trolley while going to school?

Good News.

"I say, Frank, how morose and miserable John has become since he went into business."

"How's that? What is he doing?"

"Auctioneer Always more-bid people, you know."

—Boston Ideas.

Latest List of Banjo Music.

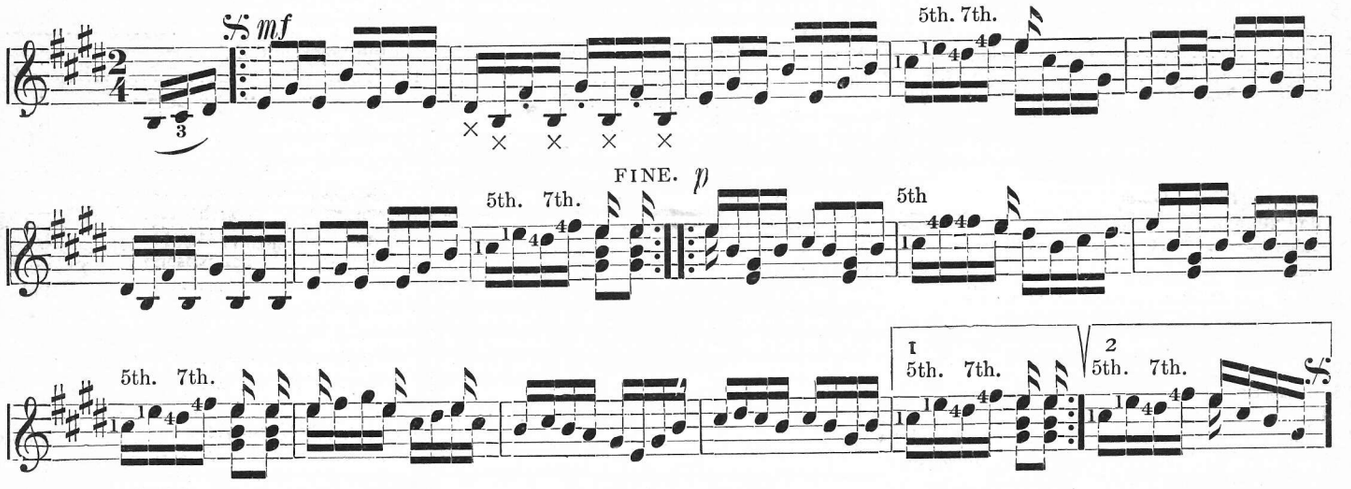
Among the Daises.....*E. M. Hall.* 50
Alberta Mazurka..... " 30
America Quickstep.....*Shattuck.* 25
An Irish Stew.....*Chas. C. Bertholdt.* 25
American Princess Polka.....*Lansing.* 30
American Patrol..... " 30
Albemarle Quickstep..... " 40
Around the Diamond Galop.....*Lansing.* 25
Ashley Clog.....*Shattuck.* 25
Around the Ring. Galop.....*Ike Browne.* 40
Bugle Call March.....*Cobb.* 25
British Patrol.....*Lansing.* 25
Bee Line Galop..... " 40
Boys of America March..... " 30
Blushing Rose Galop.....*Glynn.* 50
" " " Guitar acc..... " 25
Bing Bang Galop.....*Parker.* 25
Brightest Smiles.....*Lansing.* 25
But One Vienna..... " 30
Beacon Polka..... " 25
Crystal Wave Waltz.....*Babb.* 25
" " " Piano acc..... " 25
City Guard March..... " 25
" " " Guitar acc..... " 20
Columbia Waltz.....*Percival.* 25
Continental Guard March.....*Browne.* 25
Crusader's Galop .....*Glynn.* 40
Club Schottische.....*Browne.* 10
Crescent Club Waltz.....*Jas. H. Bachelder.* 25
Crystal Clog.....*McGrath.* 25
Coon Quartette.....*Babb.* 25
Carroll's Favorite Reel.....*Parker.* 25
Daisy Bell Schottische.....*Babb.* 30
Darkies' Patrol.....*Lansing.* 40
" " Guitar acc..... " 20
" " Piano acc..... " 25
Darkie's Dream..... " 40
" " Guitar acc..... " 10
" " Piano acc..... " 20
Derby Clog.....*Browne.* 25
Darkey's Awakening.....*Lansing.* 30
" " Guitar acc..... " 10
" " Piano acc..... " 20
Danse Characteristique.....*Shattuck.* 30
Dorrance Polka.....*D. Acker.* 25
Dreamland Mazurka.....*Browne.* 25
Dashaway Waltz.....*Geo. H. Coes.* 25
Elsie Schottische.....*A. D. Grover.* 25
Elmwood Waltz.....*Chas. Brinkman.* 25
Early Bird Mazurka.....*E. M. Hall.* 30
Excelsior Clog.....*Cobb.* 25
Enchantress Waltz.....*Lansing.* 30
Elite Waltz.....*C. G. Porter.* 10
" " Piano acc..... " 20
Empress Waltz.....*Browne.* 25
Edla Waltz.....*Geo. H. Coes.* 25
Early Dawn Schottische.....*Browne.* 40
Fisher's Hornpipe.....*Shattuck.* 10
Fairy Bells Polka.....*E. M. Hall.* 40
Fascination Clog.....*A. D. Grover.* 25
Flying Yankee Galop.....*Lansing.* 40
" " Guitar acc..... " 20
Forward March.....*E. N. Parlow.* 25
Flower Queen.....*Lansing.* 30
" " Guitar acc..... " 10
" " Piano acc..... " 20
Golden Rod Schottische.....*E. M. Hall.* 30
Gondolier Waltzes.....*Lansing.* 25
Glady's Schottische.....*E. M. Hall.* 40
Golden Rain Schottische.....*Babb.* 30
Glynn's Grand March.....*Thom. E. Glynn.* 40
Gloriana Waltz..... " 40
Helene Waltz.....*R. E. Brayton.* 25
Harold Polka.....*Grover.* 25
Hall's Parade March.....*Lansing.* 40
Harvard Clog Hornpipe..... " 25
Hall's Blue Ribbon March.....*E. M. Hall.* 40
Hall's Favorite Clog..... " 25
Highland Clog.....*Connolly.* 25
Invincible Guard March.....*Shattuck.* 25
" " " Guitar acc. " 10
" " " Piano acc. " 20
In the Front Rank March...*Chas. G. Porter.* 25
In the Springtime. Song and Dance..*Babb.* 25
Ideal March..... " 25
" " Guitar acc..... " 10
Ideen Waltz.....*Cobb.* 25
Idlewood Polka.....*B. F. Russell.* 25
In Old Madrid.....*Lansing.* 25
Ideal Schottische.....*J. L. Gaillac.* 25
Ionia Waltz.....*Lansing.* 25
I'm Very Fond of Dancing.....*Coes.* 25
Jollity Minor Jig.....*Grover.* 25
Junia Schottische.....*Cobb.* 25
Juno March.....*V. W. Smith.* 30
" " Piano acc..... " 20
Jolly Undertaker. (Jig).....*Browne.* 25
Kingston Reel.....*Connolly.* 25
Longwood Waltzes.....*Lansing.* 25
" " Piano acc..... " 25
L. B. G. Schottische.....*Shattuck.* 10
L' Ingenue..... *Babb.* 25
Longwood Clog.....*G. L. Keenan.* 10
Lilla Waltz. .....*E M. Hall.* 40
Little Coquette. New Skirt Dance. *arr. Babb.* 30
La Princesse Schottische.....*Browne.* 25
Love's Happy Dream Waltz..... " 25
Little Jewel Waltz.....*Chas. Brinkman.* 25
Little Gem Schottische.....*Babb.* 25
Love's Dreamland Waltz.....*Lansing.* 25
Little Darling Mazurka.....*Browne* 40
Medley Waltzes .....*Lansing.* 35
Monarch Reel.....*Shattuck.* 25
Marie Waltz..... .*E. M. Hall.* 40
" " Piano acc..... " 35
March Militaire..... " 40
Mayflower Schottische.....*Grover.* 25
March "Skirmishers".....*Galeucia.* 25
Medley Gavotte.....*Lansing.* 25
Minnie's Polka Mazurka.....*Wm. Sullivan.* 10
Meteor Galop.....*F. T. McGrath.* 25
Monbar Polka.....*Cobb.* 25
March Bostonia.....*Shattuck.* 40
" " Guitar acc..... " 20
Mobile Buck.....*Lansing.* 10
Mina Schottische.....*F. T. McGrath.* 10
Medley Vaudeville.....*Lansing.* 30
March Homeward.....*F. T. McGrath.* 25
" " Guitar acc.. " 20
Moss Rose Waltz.....*T. A. Simpson.* 25
Magnolia Mazurka.....*Glynn.* 40
March of the Finest.....*Browne.* 40
Mariposa Dance.....*Lansing.* 40
Merry Momemt's Quadrille.....*Geo. Coes.* 30
Nellie Gray. Variations.....*Lansing.* 40
Nonabel Schottische.....*Clara G. Churchill.* 30
National Cadet March.....*McGrath.* 40
Norfolk Jig.....*Parker.* 25
Our Club Galop.....*Grover.* 35
On the Go Polka.....*Lansing.* 25
Old Folks At Home. (Varied)..... " 35
Out On Parade March.....*Porter.* 25
On the Mill Dam Galop.....*Babb.* 35
" " " Guitar acc..... " 15
" " " Piano acc..... " 25
On the Road Galop..... " 25
" " " Guitar acc..... " 10
Old Plantation Jig.....*Cobb.* 35
Onawanda Schottische.....*M. F. Atkins.* 25
On the Levee and Zulu Jig.....*Browne.* 25
Purling Brook Waltz.....*Shattuck.* 25
" " " Guitar acc.... " 20
Pearl Schottische.....*Grover.* 25
Paragon Waltz..... " 25
Portugese Polka.....*Geo. J. Lane.* 10
Polka Mazourka.....*D. Brayton.* 25
Peerless Guard's March.....*E. D. Goldby.* 40
Pride of the South (Patrol).....*Lansing.* 50
Passing Shadows Schottische.....*Shattuck.* 25
Pedestal Clog.....*Babb.* 25
Puzzle Polka.....*E. N. Parlow.* 25
Puritan Jig.....*Cobb.* 25
Pretty Little Blue Eyes Waltz.....*Glynn.* 40
Poetry of Motion Waltz.....*Porter.* 10
" " " Piano acc.... " 25
Parker's Old Time Jig..... .....*Parker.* 25
Queen of the Forest. S. & D. Schott..*Glynn.* 40
" " " Guitar acc..... " 10
Queen City Clog.....*Connolly.* 25
Recreation Gavotte.....*Grover.* 35
Reminiscences of Dixie.....*Lansing.* 30
Recruit's March.....*F. T. McGrath.* 40
South Shore March.....*John Davis.* 25
Shattuck's Favorite Clog.....*Grover.* 25
Santiago.....*arr. Lansing.* 35
Spring Blossoms Schottische.....*Lansing.* 25
Sunbeam Schottische.....*B. F. Russell.* 10
Swing Me Honey.....*Lansing.* 30
Shadow Dance.....*E. N. Parlow.* 25
Sappho Waltz.....*Leo Catlin.* 10
Shepherd Boy..... " 10
Strauss Polka.....*Elliot Grey.* 25
" " Guitar acc..... " 10
Sounds from Africa.....*Glynn.* 40
" " Guitar acc..... " 10
Sylvan Dell Schottische.....*Goldby.* 30
Star of the East March.....*Lansing.* 40
Southern Zephyr.....*Shattuck.* 25
Sylph Schottische..... " 25
Skirt Dance.....*arr. Lansing.* 10
Sunshine Polka.....*Grover.* 25
Star Mazourka.....*W. E. Pierpont.* 25
Student's Clog.....*Shattuck.* 25
Talisman March.....*Elliot Gray.* 25
Tres Jolie Polka..... ...*E. M. Hall.* 30
Tremont Waltz.....*Jennie L. Gaillac.* 25
Twin City Polka.....*E. M. Hall.* 30
Tally Ho Galop.....*Browne.* 40
The McKinley Question.....*Geo. H. Coes.* 10
U and I Polka.....*Browne.* 40
Virginia Rockaway.....*Lansing.* 30
Vinnie Polka.....*F. O. Percival.* 10
Vision of Love Waltz.....*Lansing.* 35
" " " Piano acc..... " 25
Wayward March..... ....*E. N. Parlow.* 25
Williams' Schottische.....*Cobb.* 25
" " Piano acc..... " 20
Whirlwind Galop..... .....*Grover.* 25
Winnifred Alice Waltz .....*Parker.* 25
Wilson Dance.....*V. W. Smith.* 25
Young Banjoist.....*Leo Catlin.* 10

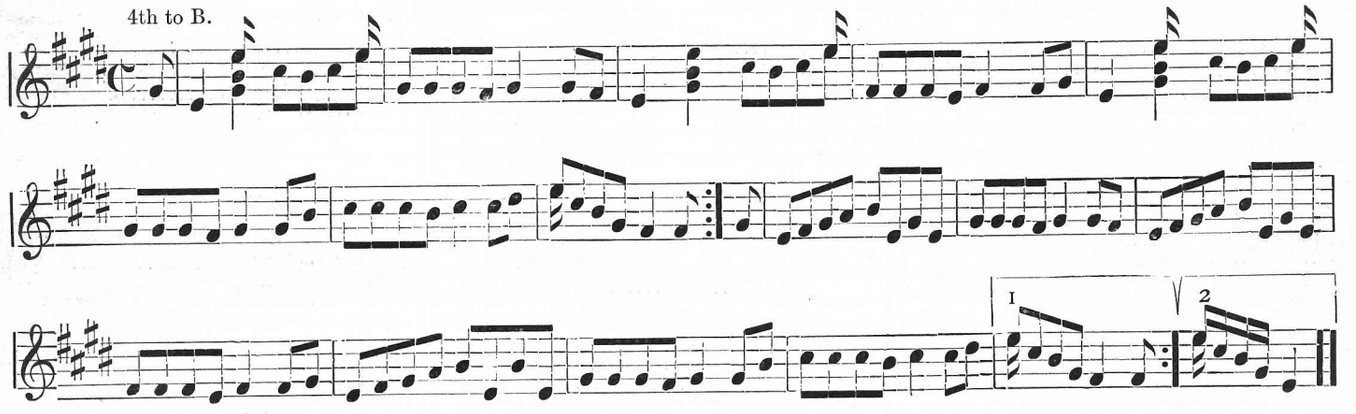
L. B. GATCOMB CO., BOSTON, MASS.

OLD TIMERS No. 2.

Arrainged by THOS. GLYNN.

No. 1. FOUR HAND REEL. (SCOTCH.)



No. 2. MISS Mc LEOD'S REEL.

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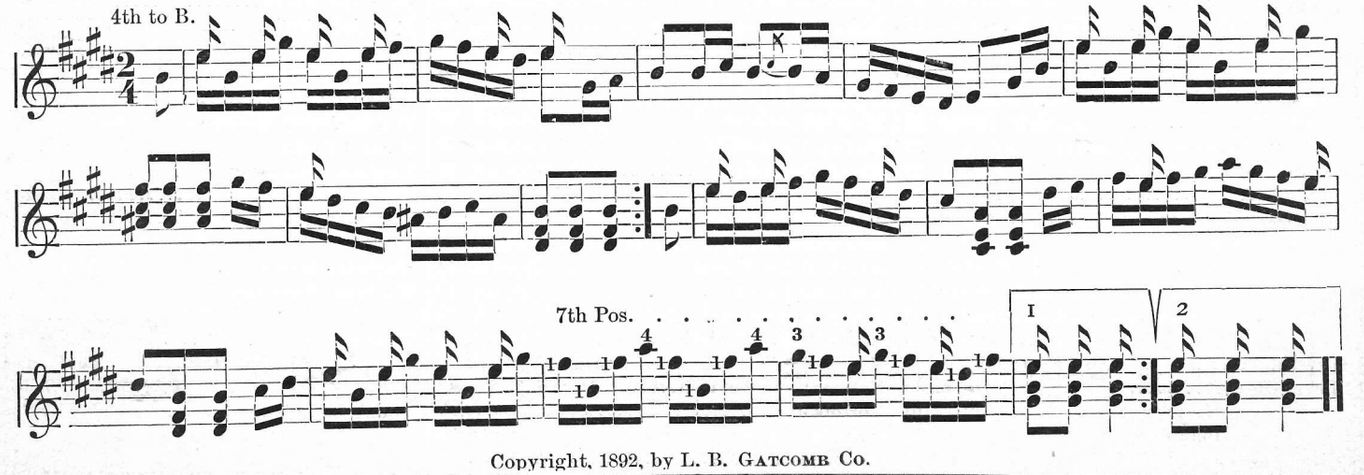
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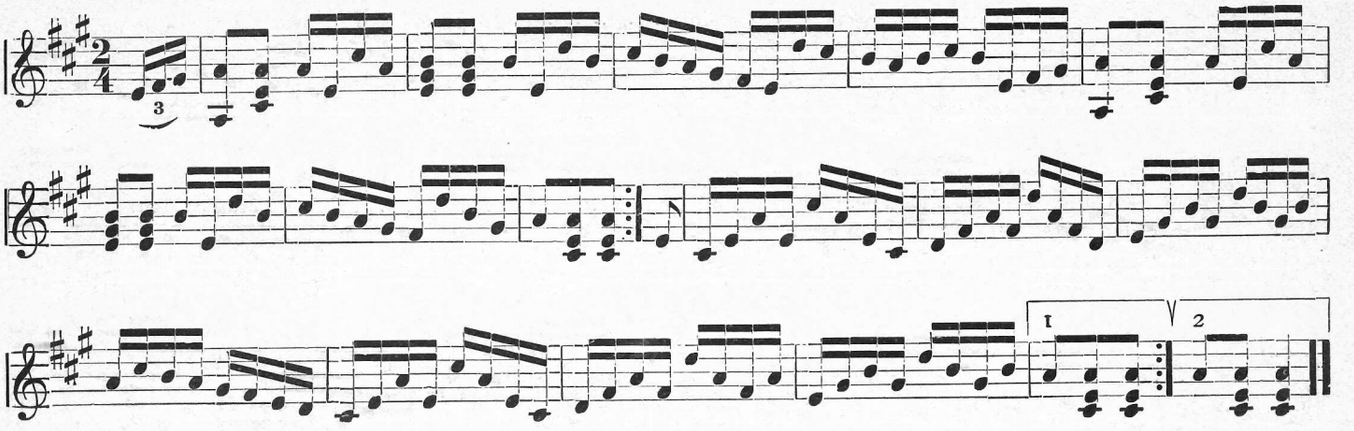
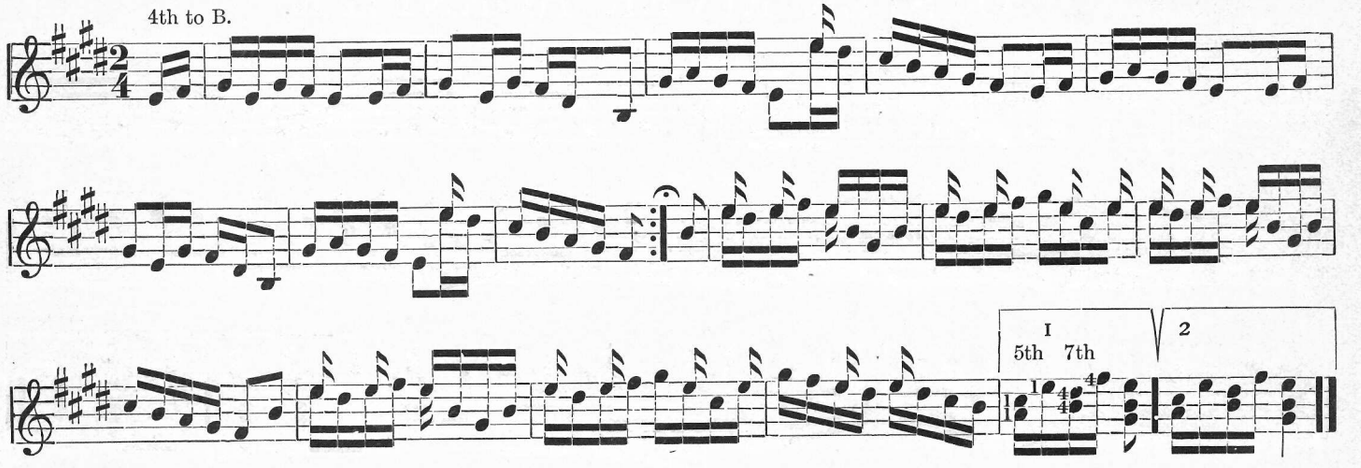
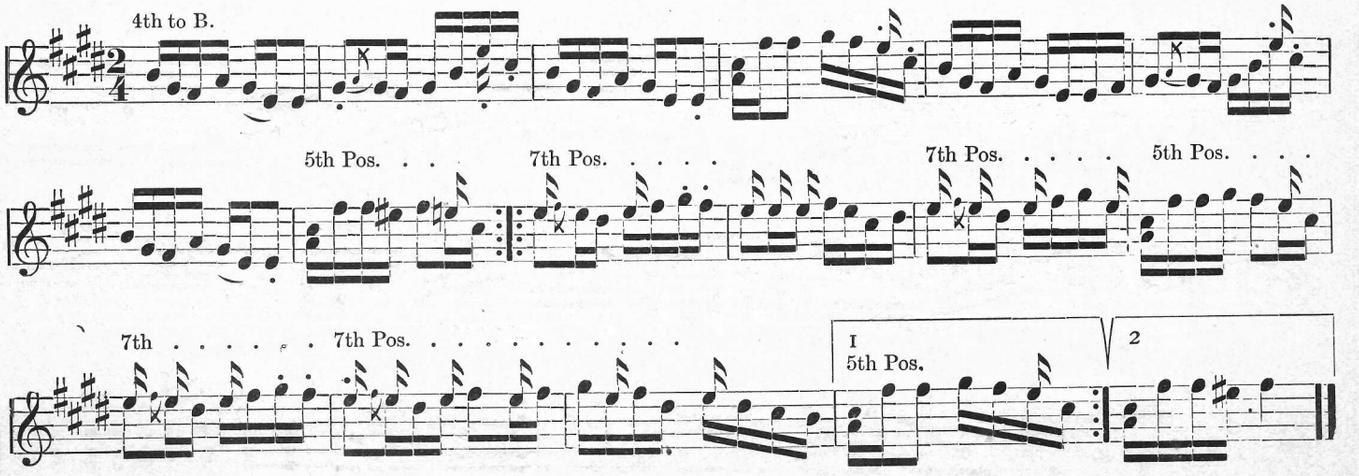
No. 4. CONSTITUTION HORNPIPE.

No. 5. THE MERRY DANCE.

No, 6. BLACKBERRY BLOSSOM REEL.

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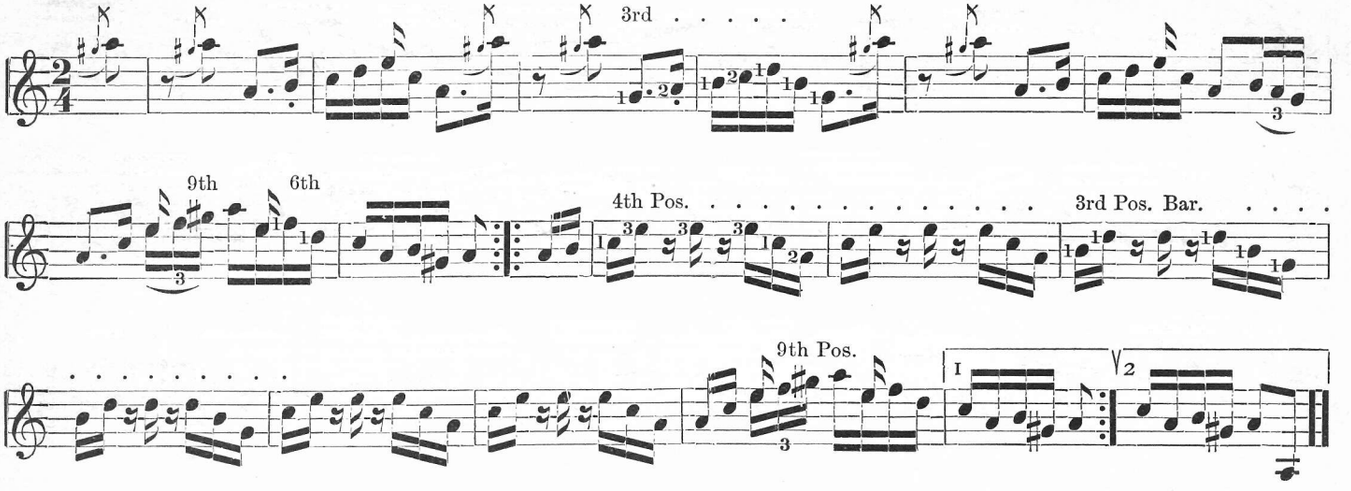
No. 7. DRILL ON THE WABASH.

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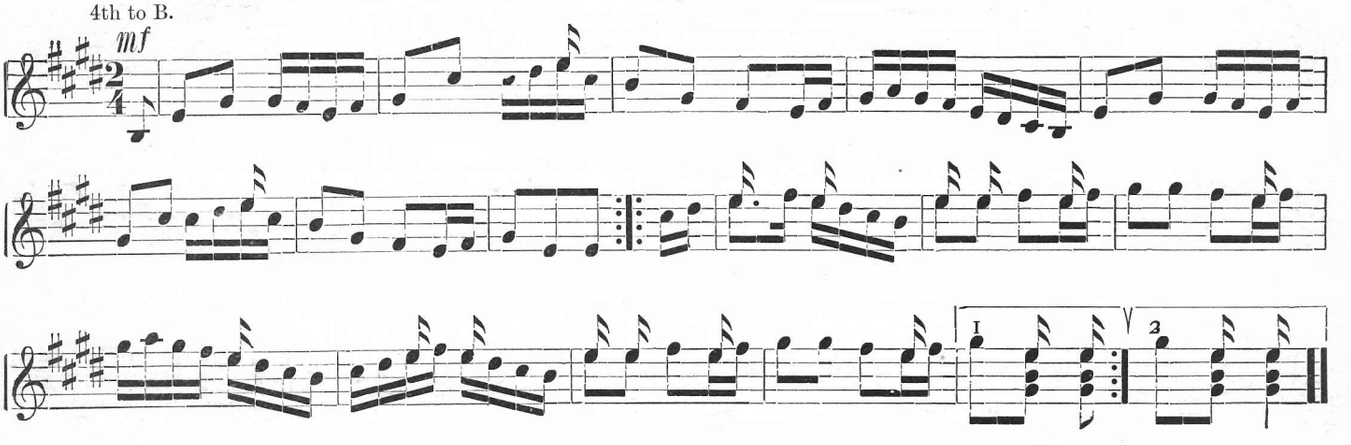
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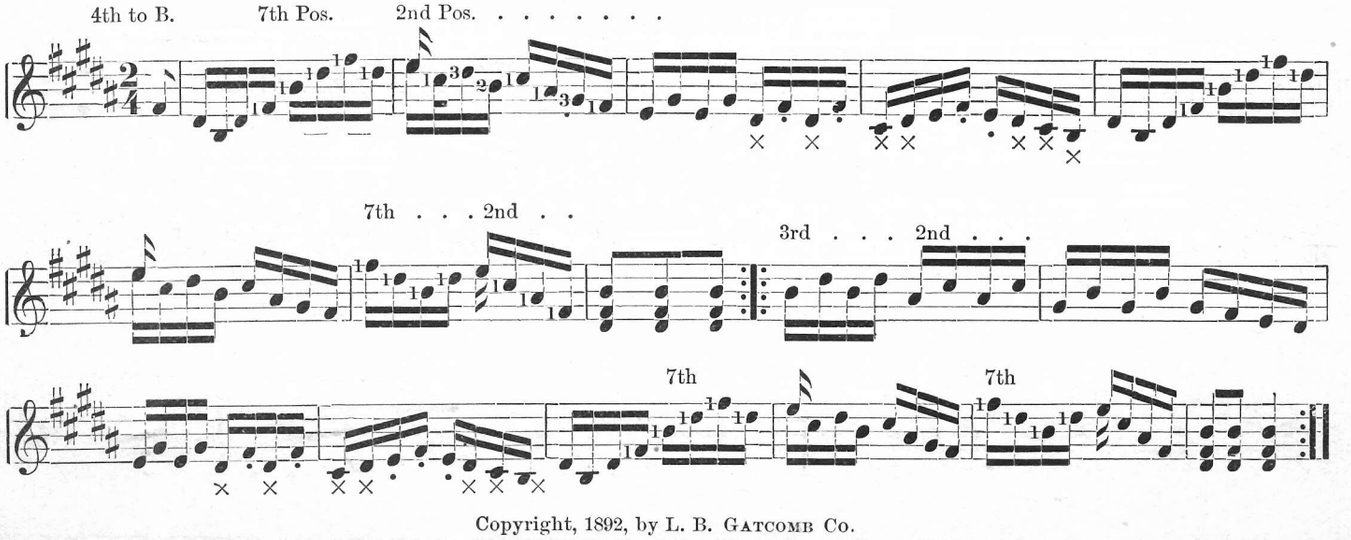

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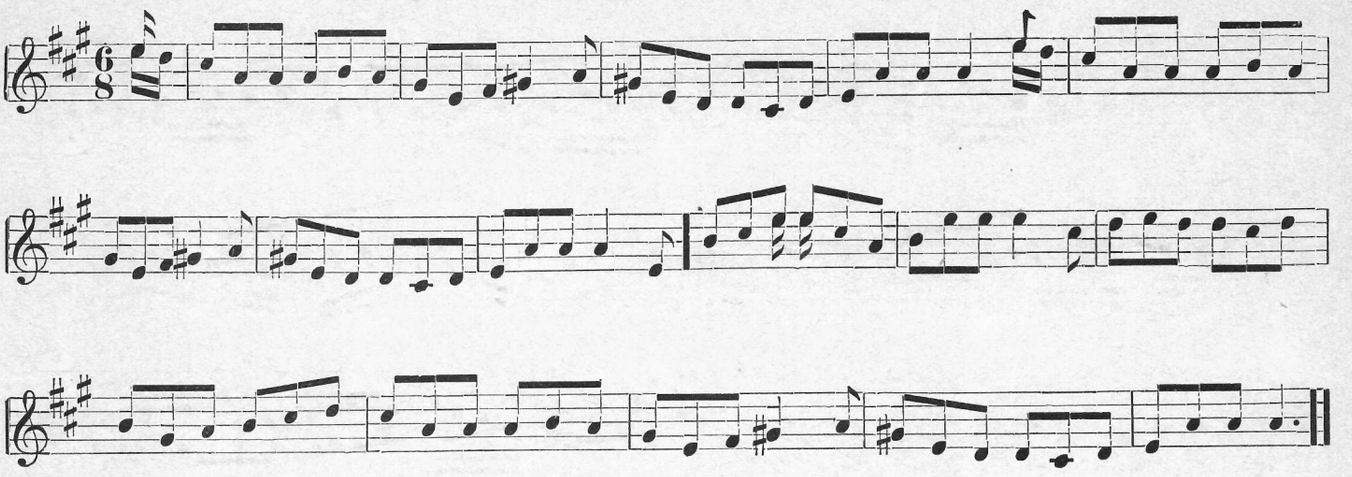
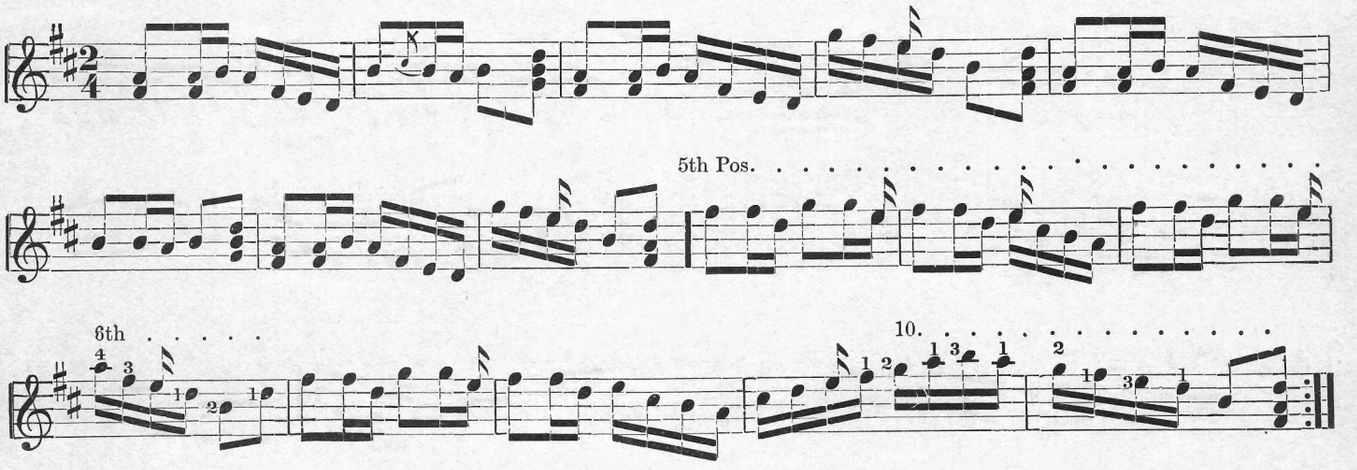

No. 11. WIND THAT SHAKES THE BARLEY.



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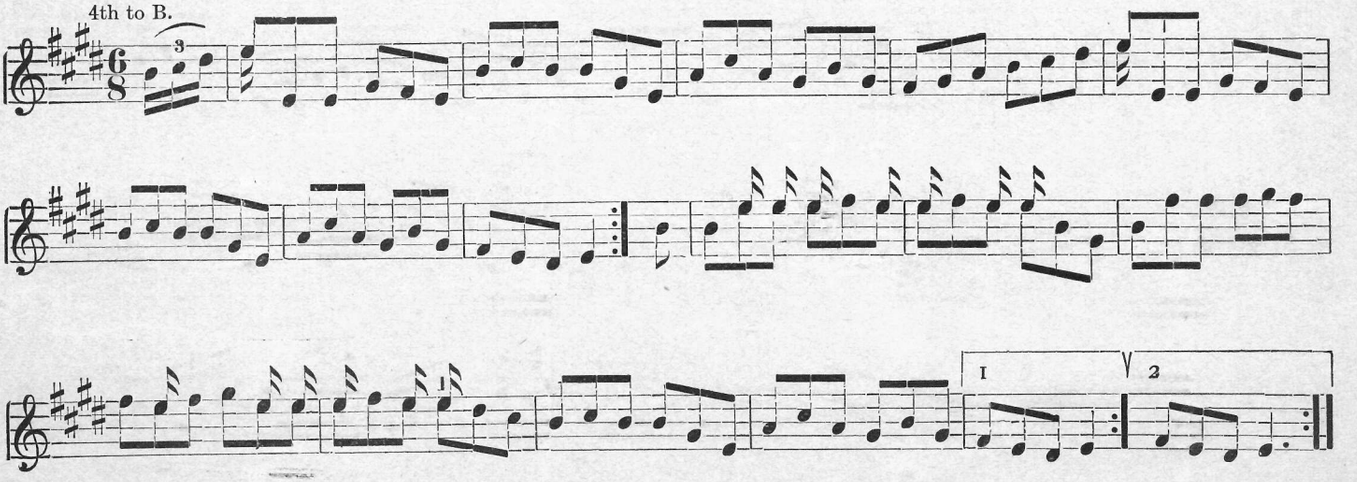
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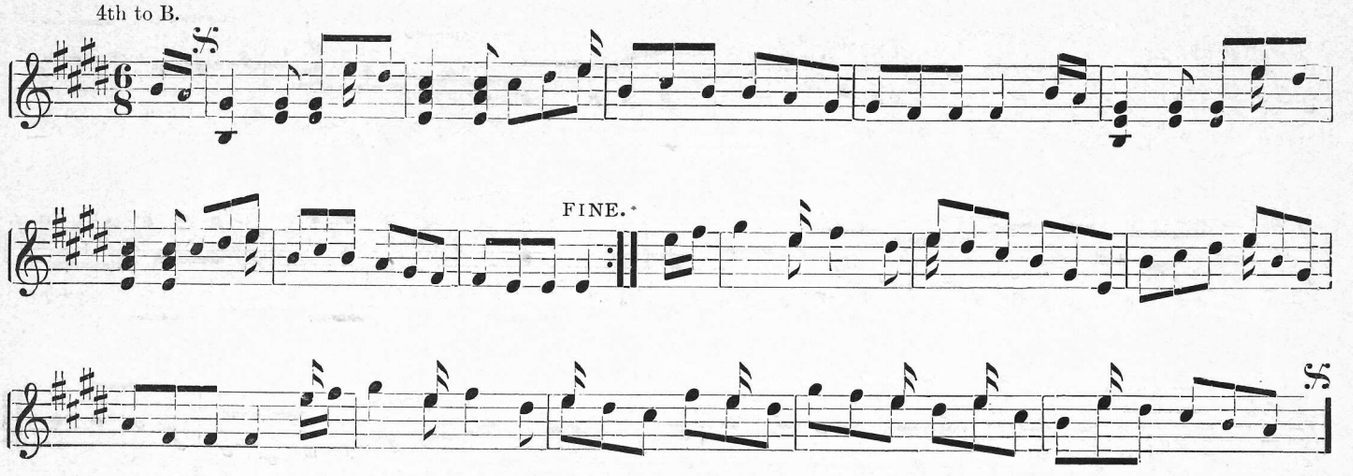
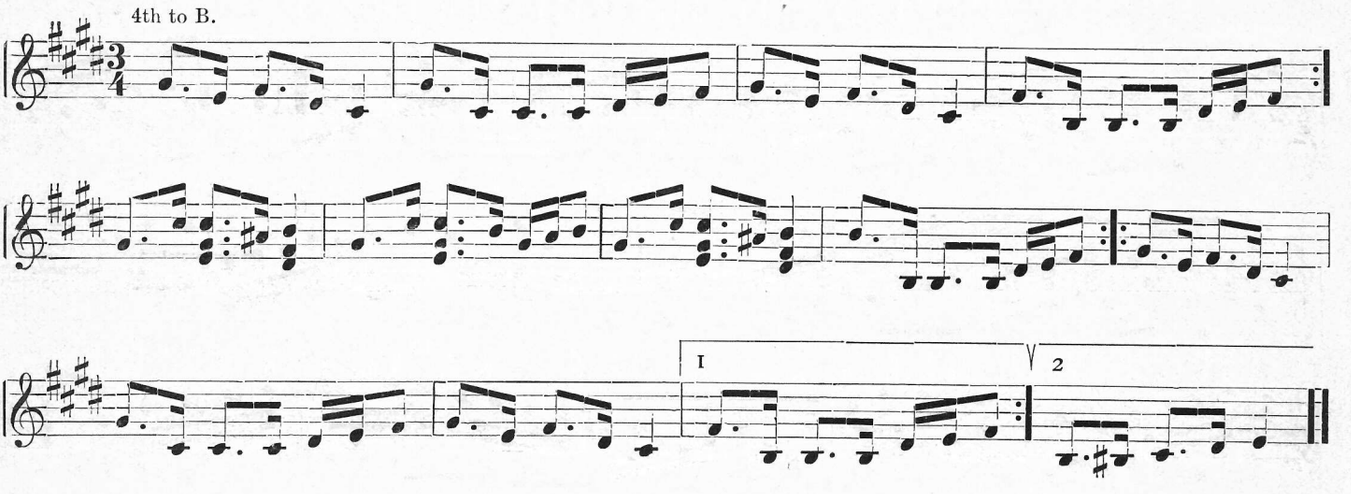
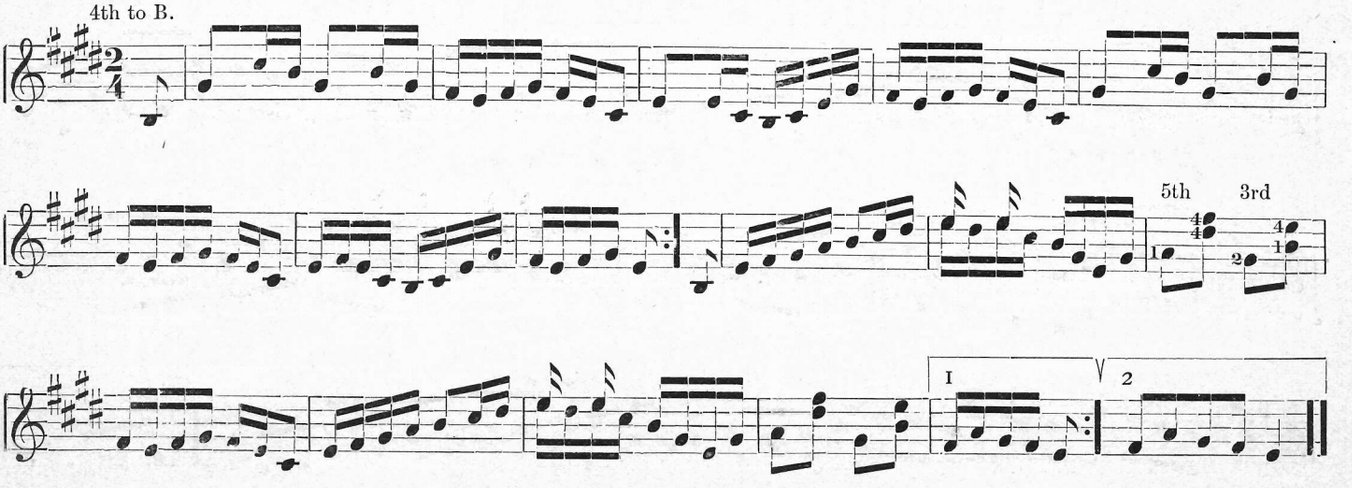
No. 13. THE TEMPEST.

No. 14. THE ROCKEY ROAD TO DUBLIN.

No. 15. THE GREEN FIELDS OF AMERICA.

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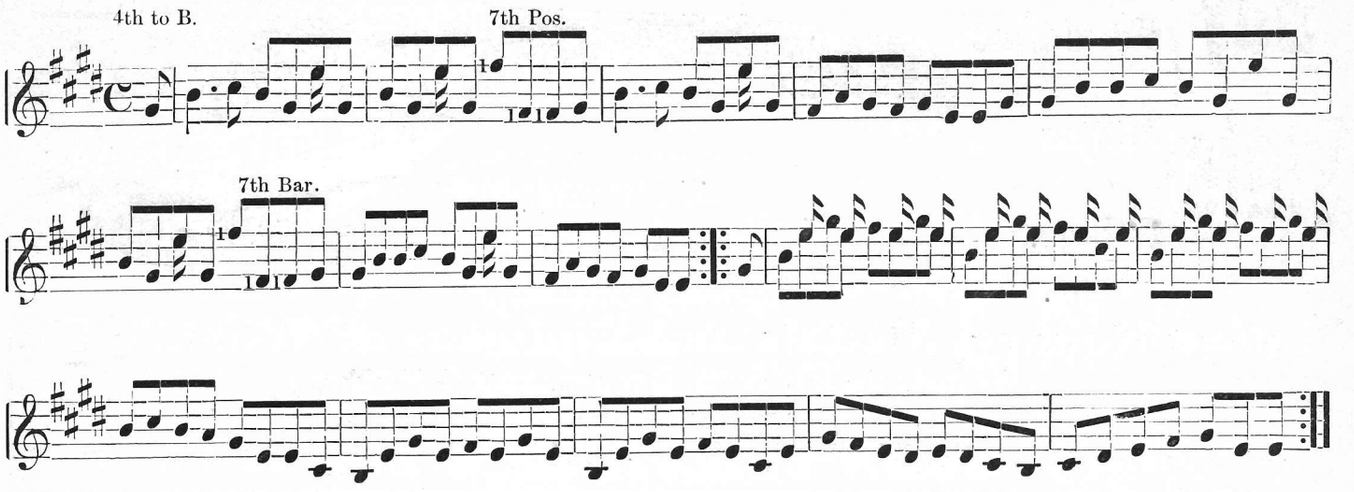
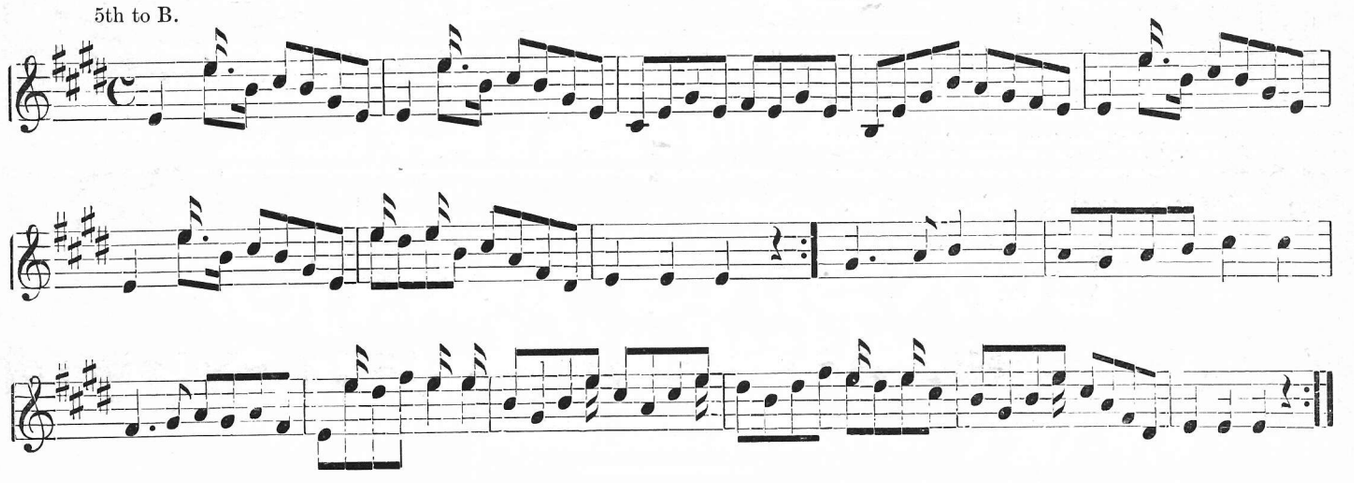
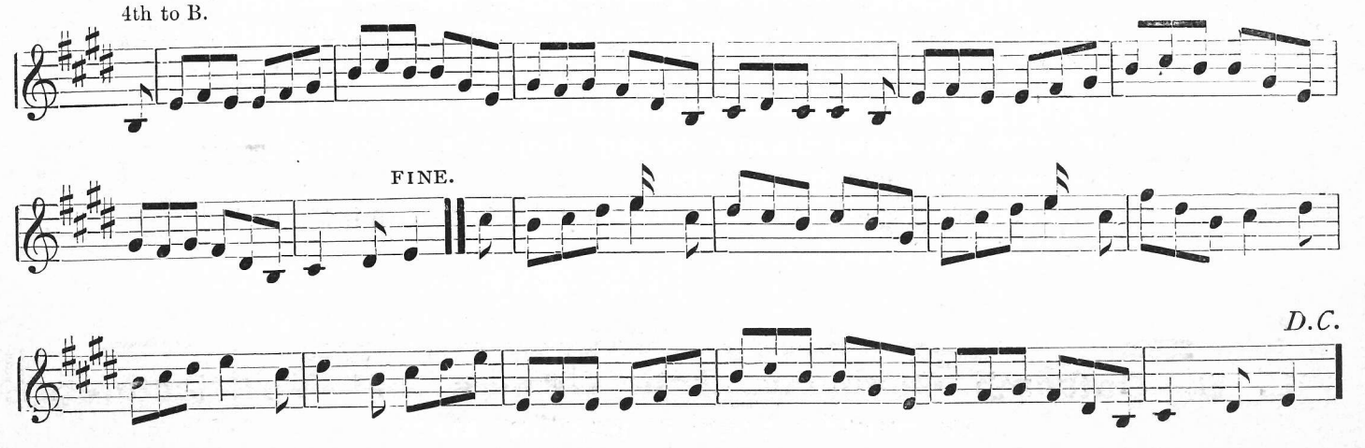
No. 16. VIRGINIA REEL.

No. 17. MOUNTAIN HORNPIPE.

No. 18. ST. PATRICK'S DAY IN THE MORNING.

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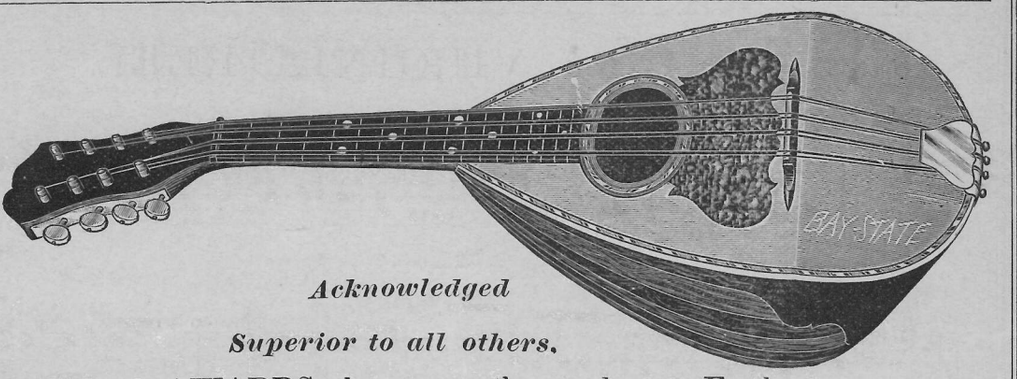

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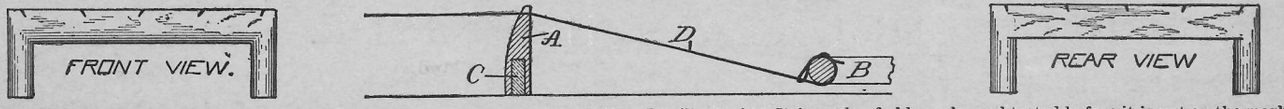

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